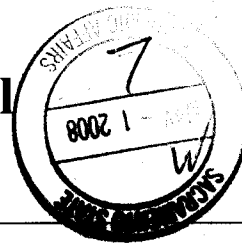




Academic Affairs - Course Proposal



Form A

CALIFORNIA STATE UNIVERSITY, SACRAMENTO

Academic Unit: HRS		Department Chair: JR Donath	
Type of Course Proposal: New <input checked="" type="checkbox"/> Change <input type="checkbox"/> Deletion <input type="checkbox"/>		Date: April 10, 2008	
Does this course fulfill a requirement for single-subject or multiple subject credential students? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>		For Catalog Copy: Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>	CCE: Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Semester Effective: Fall <input checked="" type="checkbox"/> Spring <input type="checkbox"/> 2008			
Prefix & No. HRS 236	Title: Modernism: Contingent Realities of Self and World		Units: 3

Change to:

Prefix & No.	Title:	Units:
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JUSTIFICATION:

At present, graduate courses in our graduate curriculum focus specifically on modernism and only a few incorporate discussion of the modern period into class materials at all. Other cultural periods are covered by existing courses. This is a notable gap in our program which would be remedied by offering this course. In addition, the course will contribute to cultural studies at the university level. As the syllabus reveals, HRS 236 will also contribute significantly to our department's mission of global education, as it examines modernism's meaning across both time and space.

NEW COURSE DESCRIPTION: (Not to exceed 80 words, and language should conform to catalog copy.)
See <http://www.csus.edu/acaf/univmanual/crspsl.htm> - Guidelines for Catalog Course Description

Interdisciplinary studies in the arts of the modern era.	
Note:	
Prerequisite: graduate standing or instructor permission	
Corequisite: No	
CAN (California Articulation Number):	
Graded: Letter <input checked="" type="checkbox"/> Credit/No Credit <input type="checkbox"/>	Instructor Approval? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Course Classification: C5/seminar	Title for SIS+ (not more than 25 characters) Modernism: Self and World
Cross Listed? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	If yes, with what course:
How Many Times Can This Course be Taken for Credit? once	

FOR NEW COURSE PROPOSALS OR SUBSTANTIVE CHANGES ONLY:

Description of the Expected Learning Outcomes: Describe outcomes using the following format: "Students will be able to: 1), 2), etc." See the example at <http://www.csus.edu/acaf/example.htm>

Upon completion of this course, successful students will be able to:

- Analyze the impact that key historical events have on changing styles and concepts in the visual and musical arts, literature and philosophy from nineteenth- to early -twentieth century;
- Identify and explain key terms like "Expressionism" and "Cubism;"
- Compare developments in different branches of the arts and humanities and identify variations across national boundaries and historical contexts;
- Conduct graduate-level, cross-disciplinary research with particular emphasis on the evolution of ideas in the modernist epoch

****Attach a list of the required/recommended course readings and activities [Note: it is understood that these are updated and modified as needed by the instructor(s).] This attachment should be forwarded only to your Dean's office, not Academic Affairs.**

Assessment Strategies: A description of the assessment strategies (e.g., portfolios, examinations, performances, pre- and post-tests, conferences with students, student papers) which will be used by the instructor to determine the extent to which students have achieved the learning outcomes noted above:

Students will:

Participate in weekly class meetings

lead a seminar discussion

make presentations on a chosen work of art

write a seminar paper.

For whom is this course being developed?

Majors in the Dept Majors of other Depts Minors in the Dept General Education Other

Is this course required in a degree program (major, minor, graduate degree, certificate)? Yes No

If yes, identify program(s):

Does the proposed change or addition cause a significant increase in the use of College or University resources (lab room, computer facilities, faculty, etc.)? Yes No

If yes, attach a description of resources needed and verify that resources are available.

Indicate which department or programs will be affected by the proposed course (if any).

Although no specific courses in other programs appear to overlap HRS 236, the Chairs of Art and History Departments have been consulted.

The Department Chair's signature below indicates that affected programs have been sent a copy of this proposal form.

Approvals: If proposed change, new course or deletion is approved, sign and date below. If not approved, forward without signing to the next reviewing authority, and attach an explanatory memorandum to the original copy.

Signatures:

Date

Department Chair: <i>JR DONATH</i>	<i>4/14/08</i>
College Dean or Associate Dean: <i>Jerri McAtee</i>	<i>4-30-08</i>
CPSP (for school personnel courses ONLY)	
Associate Vice President and Dean for Academic Programs	

Distribution: Academic Affairs (original), Department Chair and College Dean. Dean's office to send original after approval to Jerri McAtee, at zip 6016. An electronic copy must also be sent to mcateejj@csus.edu.

HRS 236

Modernism: The Contingent Realities of Self and World

Catalogue Description: Interdisciplinary studies in the arts of the modern era. Topics will vary from term to term. 3 units

Course Objectives: We will study the way in which modernist artists, writers, and philosophers radically question and reshape the traditional parameters of reality and representation and redefine their ideas about their relationship to society, their identity and the meaningfulness of their world against a background of social and political upheaval.

Students can expect to meet the following learning objectives:

- Analyze the impact that key historical events have on changing styles and concepts in art, literature and philosophy from the nineteenth- to the mid twentieth-century.
- Identify and explain key terms like “Expressionism” and “Cubism” and compare how these terms apply to the different branches of the arts and humanities and how they vary across national boundaries and historical contexts.
- Conduct graduate-level cross-disciplinary research and analysis with particular emphasis on the evolution of ideas in the modernist epoch.

Required Texts:

Joyce, James, *Portrait of the Artist as a Young Man*

Mann, Thomas, *Death in Venice*

Bely, Andrei, *St. Petersburg*

Woolf, Virginia, *To The Lighthouse*

West, Nathaniel, *Miss Lonely Hearts and the Day of the Locusts*

Barnes, Djuna, *Nightwood*

Kafka, Franz, *The Castle*

Cortazar, Julio, *Hopscotch*

Calvino, Italo, *Invisible Cities*

Modernism, Malcolm Bradbury, James McFarlane editors.

Reader, Available at University Copy and Print, 446 Howe Ave (Behind Tokyo Fro's on Fair Oaks Blvd., 929-6147). Includes excerpts from works of fiction and poetry and seminal essays from key theorists.

Course Requirements:

The following will be expected of each student in the class.

- **Regular Attendance and active engagement** in class discussion. Minimal participation and discussion will seriously affect your overall course grade. This requirement also includes **leading one class discussion** of the assigned weekly topics. 20%
- Presentation on art, music, or film corresponding with historical time frame of the course. 15%

- 15- 16 page research paper focusing on topic of each student's choice related to the course content.65%

This is a tentative schedule that may be subject to revision. All assignments should be completed by the day listed on the syllabus. Please bring relevant books to each class meeting.

Week One:	Introduction to the Course:
Week Two:	Read <i>Portrait of the Artist as a Young Man</i> . Also read selections from William James in Reader
Week Three:	Read Mann's –Death in Venice. Also read selections from Freud and Nietzsche in Reader.
Week Four:	Read Simmel's "Metropolis and Mental Life" in Reader. Also read Hart Crane's "Brooklyn Bridge" Mayakovsky's "Brooklyn Bridge," and Lorca's "The City that Does not Sleep" in Reader.
Week Five:	Read Bely's <i>St. Petersburg</i> . Also read "The City of Russian Modernist Literature" in Reader.
Week Six:	Read Pound's "In a Station at the Metro" Huidobro's "Eiffel Tower" and Mayakovsky's "From Street to Street and Stein's "Picasso" in Reader.
Week Seven:	Read Woolf's <i>To the Lighthouse</i> . Also read selections from Henri Bergson in Reader.
Week Eight:	Read Wallace Stevens's "Sunday Morning" "The Idea of Order at Key West" and The "Snow Man" Also read selected poems by Rilke and Eliot in Reader.
Week Nine:	Read Selections from Walter Benjamin on Chaplin and Baudelaire in Reader.
Week Ten:	Spring Break

Week Eleven:	Read Barnes's <i>Nightwood</i>
Week Twelve:	Read West's "The Day of the Locust"
Week Thirteen:	Read Kafka's <i>The Castle</i>
Week Fourteen:	Read Cortazar's <i>Hopscotch</i>
Week Fifteen:	Read Calvino's <i>Invisible Cities</i>
Week Sixteen:	Papers Due Course Conclusion. Presentations on Research Projects.

College of Arts and Letters Curriculum Committee CHECK-OFF LIST FOR COURSE APPROVAL

Name of Department HRS Effective Date Spring 2009

Proposed Course Number 236 Course Name Modernism: Contingent Realities of Self and World

Contact Person (Instructor) V. Shinbrot/JR Donath (chair) Email Phone

Projected Enrollment 15 Units of Credit 3

Has the course been offered before? no If yes, under what number? NA

Suggested Course Classification C5/seminar Unit distribution: lecture lab activity

List the prerequisite(s) for the proposed course.

graduate standing

For which students or programs is the course designated?

- Majors in the department
- Minors in the department
- Majors of other departments (*e.g., An A&L course designed for Business Administration majors*)
- General Service
- Other (specify)

If approved by the A & L Curriculum Committee, will this course be submitted for consideration in the General Education Program? Yes No

Method of Presentation:

- Lecture
- Lecture/Activity
- Lecture/Discussion
- Lecture/Laboratory
- Activity
- Laboratory
- Seminar
- Films and/or other visuals
- Performance
- other (specify)

If different amounts of credit will be available for the proposed course, indicate differences in course requirements for earning the units.

NA

If the course can be taken more than one time for credit, what is the justification for the repetition? How will the two (or more) experiences differ?

NA

What courses currently offered in Arts and Letters or other colleges/departments most closely resemble the proposed course? Please *list* these other courses and justify why the proposed course will not duplicate them. Not all approved courses are shown in the current catalog so please consult faculty/chair in other schools/departments where duplication might occur. Please list persons you consulted.

1. C. Castenada, Chair of History Department 3.

2. D. Frye, Chair of Art Department 4. NB: no specific courses resemble HRS236

Can the course be implemented within the existing departmental allocation? yes

If the proposed course will require an expenditure of \$100 or more, append a breakdown of expenditure and source of funding.

If this is a new course, how will it be integrated into your present allocation?

1. Will you be giving up another course to make room for the proposed course?

no

2. What course(s) could you alternate in the schedule with the proposed course?

alternate among electives in LIBA graduate program

3. How often would you schedule the proposed course?

once every 2 years

4. What full-time faculty can teach the course? What other course would they give up in order to teach it?

V. Shinbrot, J Donath.

none---HRS 236 would be added to the rotatin of LIBA elective offerings.

5. Realistically, what fiscal impact might the proposed course have? (*e.g., operating expense, faculty cost, staff cost, student assistants, equipment, etc.*)

minor outlay for instructional materials such as DVDs

List the objectives/goals/expected learning outcomes.

Analyze the impact that key historical events have on changing styles and concepts in the visual and musical arts, literature and philosophy from the nineteenth- to mid-twentieth century.

Identify and explain key terms like "Expressionism" and Cubism

Compare the developments in different branches of the arts and humanities and identify variations across national boundaries and historical contexts

Conduct graduate-level cross-disciplinary research and analysis with particular emphasis on the evolution of ideas in the modernist epoch

What student assessment tools will be used? (e.g., exams, papers, portfolios.)

Class participation (includes requirement that each student lead a discussion on a week's topic)

Individual presentation on work of art (visual, musical or cinematic) from period under examination

15-16 page research paper on topic chosen by student in consultation with instructor

In addition to filling out the Check-Off List form, please submit a course syllabus containing the following information:

- I. Course Content and Objectives
(Brief discursive overview of major topics and goals)
- II. Required Texts
(e.g., textbooks, class handouts, journals, newspapers, web pages, videos, etc.)
- III. Course Format
(e.g., lecture, lecture-discussion, seminar, composition, activities, studio, etc.)
- IV. Course Requirements
 - A. Class Participation
 - B. Examinations
 - C. Research Paper or Term Project or Short Papers, etc.
 - D. Attendance
 - E. Other Policies
- V. Student Evaluation: How are the requirements in IV weighted in determining the course grade?
(e.g., attendance 10%, midterm 23%, etc.)
- VI. Semester Outline
(Course topics ordered weekly)